CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

PAINTINGS FROM

WOBURN ABBEY

LENT BY THE

DUKE OF BEDFORD

THE ARTS COUNCIL

1950

ACKNOWLEDGEMENTS

One reads in Parry's little guide to Woburn Abbey published in 1831 of 'a large body of the Public whom taste and curiosity is annually leading from distant parts of the kingdom, to this beautiful and enriched Residence'. Autres temps, autres mœurs; *and now today, thanks to the great generosity of His Grace the Duke of Bedford, this splendid selection from a great collection in one of England's finest mansions has been entrusted to the care of the Arts Council and will be visiting 'distant parts of the kingdom' as well as the Metropolis, where it will be shown at Burlington House by the kind invitation of the President and the Council of the Royal Academy. It has already been shown in Edinburgh, Aberdeen and Glasgow under the auspices of the Arts Council's Scottish Office. Special gratitude is due to the Duke of Bedford's personal representative, Mrs. Osborne Samuel, for making it possible to hold the exhibition. To the good offices of Miss Gladys Scott Thomson, Sir Alec Martin and Mr. E. K. Waterhouse, Director of the National Gallery of Scotland, we owe a great deal —to the last-named in particular for his work on the exhibition catalogue which contains hitherto unpublished material about these pictures.*

PHILIP JAMES

INTRODUCTION

THE FIFTY-FOUR pictures which are now exhibited, many of them for the first time, are a selection from the very extensive accumulation of portraits and pictures belonging to the house of Russell, which is now concentrated at Woburn Abbey. This great collection is one of the few in the British Isles which has never suffered serious depletion, except for the hazards of time, since it was first begun in the sixteenth century. It has remained little known, for, with the single exception of No. 39—the portrait of 'Queen Jane Seymour', which may well have belonged to John Russell, who was created Earl of Bedford in 1550—none of the pictures exhibited has been seen in public since 1859. From the middle of the sixteenth century the portrait gallery of the family grew steadily until it had reached a stately number of pictures by the beginning of the eighteenth century. The history of this growth is to be read in the fifteenth chapter of Miss Gladys Scott Thomson's *Life in a Noble Household*, 1937. Already in the eighteenth century Woburn had become, as it remains, what Horace Walpole calls 'a hospital of old portraits', of inestimable value to the historian. The earliest published list of portraits at Woburn dates from 1727, and was sent to George Vertue by the agent (Walpole Society, Vertue MSS., II, pp. 40-1). The fourth Duke began collecting old masters as well in the 1740s, and a few are to be found in the list made by Horace Walpole after his visit in 1751 (Walpole Society, XVI, pp. 17-20). Serious collecting of paintings by the great masters was continued by Francis, Marquess of Tavistock (*d.* 1767) who bought, among other pictures, the Claude (No. 18).

In the middle of the eighteenth century a discriminating patronage was given to the finest British painters. Reynolds and Gainsborough were both much employed for family portraits, Richard Wilson painted the Duke's houses, and decorative landscapes were bought from Gainsborough in 1755—the earliest important purchase of landscapes from the artist at present known. Before 1770 the series of Canalettos, of which twelve are

shown, are known to have been at Bedford House, and they were, in all probability, commissioned from the artist. Much information on the state of the collection at this time is to be found in Miss Gladys Scott Thomson's *The Russells in Bloomsbury*, 1940. The earliest printed catalogue of any of the pictures is *Notes to the Portraits at Woburn Abbey 1800* 'By H.W. 1791' (i.e. Horace Walpole).

Many of the finest old masters were acquired during the later years of the eighteenth century and the opening years of the nineteenth, that great collecting era in Britain, when the French Revolution and the Napoleonic Wars had put on the market pictures of the highest quality. Two of the splendid Cuyps were acquired in 1789, and most of the Dutch pictures were probably bought then as well as most of the portraits of painters, which hung in the Library and have provided some of the surprises of the collection, since they hung out of reach of examination. The latest in date of the pictures exhibited is probably the Bonington, acquired from the painter about 1825.

A printed catalogue of the portraits at Woburn was published in 1834, and Dr. Waagen gives an amusing account of a visit to the house (with a most unco-operative housekeeper) in *Works of Art and Artists in England*, 1838, III, pp. 338 ff. This notice was reprinted without change in the same writer's *Treasures of Art in Great Britain*, 1854, III, pp. 463 ff., but he added some notes (II, pp. 283 ff.) on the pictures in the London collection at that date, and was finally able to give a fuller account of the pictures at Woburn in the Supplementary volume (IV) 1857, pp. 331 ff. Catalogues of the pictures other than portraits were made by (Sir) George Scharf separately for Woburn, and for 81 Eaton Square in 1878; finally, in 1890–2, two volumes (in four) were printed of a *Biographical Catalogue of the Pictures at Woburn Abbey* by Adeline Marie, Marchioness of Tavistock, and Lady Ela Russell, with extensive biographies and a number of small illustrations.

E. K. WATERHOUSE

CATALOGUE

JACOB ADRIAENSZ. BACKER
(1608–51)

1. PORTRAIT OF A GENTLEMAN

A full face bust against a dark ground.

Canvas: 28½ × 22¾ in. Signed: *JAB* (in monogram).

Hitherto called a self-portrait by Jan Both, and accepted as such by Hofstede de Groot, IX (German edition), No. 1; no portraits, however, by Jan Both are known. The monogram is certainly Backer's, and the picture is close in style to such early works of Backer as the 'Portrait of a Boy', signed and dated 1634, at the Mauritshuis, The Hague. To judge from the known self-portraits of Backer (see K. Bauch, *J. A. Backer*, 1926, Pls. 33–5) this does not represent the painter himself.

RICHARD PARKES BONINGTON
(1802–28)

2. COAST SCENE

A view on the coast of Normandy, with children and fishbaskets.

Canvas: 24¼ × 38 in. Signed: *R. P. Bonington.*

It is not possible to identify this with any certainty as one of the several 'Coast Scenes' exhibited by Bonington in Paris and London, but it was probably acquired directly from the artist, whose studio in Paris the Duke of Bedford had been recommended to visit about 1825. It was already in the Duke of Bedford's collection in 1830 when it was lithographed by J. D. Harding and published in his *A Series of Subjects from the Works of the late R. P. Bonington.* It was probably exhibited at the Bonington Exhibition in the Cosmoramic Rooms, 209 Regent Street, 1834.

A small variant (9¼ × 13 in.) was engraved by C. G. Lewis in 1836 as 'Coast of Normandy'. This has latterly been called 'The Outskirts of Dieppe' and was in the Andrew Reid sale, 27 March 1942, lot 65; it is illustrated in Hon. A. Shirley, *Bonington*, 1940, Pl. 26, and now belongs to Mr. Walter Stoye. Shirley dates it 1823, which is perhaps too early.

ANTONIO CANALETTO
(1697–1768)

Nos. 3–14 are twelve of a set of twenty companion views of Venice, each measuring 18½ × 31½ in., which is recorded in the 1771 Inventory of Bedford House, London (Gladys Scott Thomson, *The Russells in Bloomsbury*, pp. 347–8), but was later transferred to Woburn Abbey. There is a possible clue to their dating in No. 5, in which the Palazzo Rezzonico (visible at the left edge of the picture) is shown with the temporary wooden roof, which was replaced by another storey when the building was completed in 1745.

A similar series of twenty views of Venice, of the same size, but repeating only the view in No. 6 of those exhibited, belongs to the Trustees of the late Sir Robert Harvey, Bart., of Langley Park, and is now deposited in the Birmingham Art Gallery.

The relation of Canaletto's drawings to his paintings, and of either to the Visentini engravings, is obscure. The problem has only been fully treated in K. T. Parker, *The Drawings of Antonio Canaletto . . . at Windsor Castle*, 1942, in which other versions, the engravings, etc., are listed. As drawings occur in the Windsor collection for most of the subjects in these pictures from Woburn —invariably with different figures, and sometimes from a modified viewpoint—references have been given to the numbers in Dr. Parker's *Catalogue*, in which comparative information can be found.

3. THE ENTRANCE TO THE ARSENAL AND THE PONTE DEL PARADISO

A related drawing is at Windsor (Parker No. 29). The building at the right is the chapel of the Madonna dell' Arsenale.

4. THE DOGANA AND THE SALUTE AND THE ENTRANCE TO THE GRAND CANAL

A very similar picture, of a larger size, was in Baroness Lucas's collection.

5. THE BEND IN THE LOWER REACHES OF THE GRAND CANAL

A related drawing, from a different viewpoint, is at Windsor (Parker No. 20). In the middle distance are the belfries of the Frari and S. Tomà, and the large building on the right is the Palazzo Moro-Lin.

6. THE CANALE DI STA. CHIARA, LOOKING TO THE SOUTH

A closely similar drawing is at Windsor (Parker No. 13), and a variant painting is in the series from Langley Park now on loan to Birmingham.

7. THE PIAZZETTA FROM THE MOLO

Drawings from related viewpoints are at Windsor (Parker Nos. 25 and 58).

8. THE MOLO SEEN FROM THE BACINO DI S. MARCO

A related picture is in the Wallace collection and a drawing is at Windsor (Parker No. 7).

9. THE PIAZZA DI S. MARCO, FACING THE CHURCH OF S. GEMINIANO

Related drawings are at Windsor (Parker Nos. 6 and 56).

10. THE SCUOLA DI S. ROCCO

11. THE CANAREGGIO FROM THE GRAND CANAL

12. THE CAMPO FRANCESCO MOROSINI SEEN FROM SANTO STEFANO

A closely related drawing is at Windsor (Parker No. 41).

13. THE CHURCH OF THE REDENTORE FROM THE CANAL OF THE GIUDECCA

The now demolished church of S. Giacomo is seen to the right. A drawing without S. Giacomo is at Windsor (Parker No. 34).

14. THE CAMPO AND CHURCH OF STA. MARIA FORMOSA

Related drawings are at Windsor (Parker Nos. 38 and 39).

15. THE BUCINTORO AT THE PIAZZETTA *Plate* IIa

Canvas: 47 × 74 in.

A similar picture is in the National Gallery (4453), and a related drawing is at Windsor (Parker No. 22).

The Bucintoro (Bucentaur) was the Venetian State Barge. On the day before the Feast of the Ascension it was brought from the Arsenal and moored at the Piazzetta (as in this picture) to await the embarkation of the Doge on Ascension Day, who then proceeded in the Bucintoro to a point beyond S. Niccolò al Lido, where the annual ceremony of the 'Marriage of the Adriatic' was performed by casting a gold ring into the sea. The occasion was perhaps the chief of Venice's many splendid festivals.

JOHANNES VAN DE CAPPELLE
(1624/5–79)

16. SHIPPING IN A CALM, NEAR A WOODEN JETTY

Canvas: 31¼ × 34 in.

Hofstede de Groot, VII, No. 42.

Ex.: B.I. 1821 (122).

PHILIPPE DE CHAMPAGNE
(1602–74)

17. PORTRAIT OF A GENTLEMAN

Bust to left, in feigned oval; the left hand extended beyond the oval.

Canvas: 30½ × 24½ in.

Hitherto catalogued as a portrait of Jean-Baptiste Colbert, Marquis de Seignelay (1619–83), the executor of Cardinal Mazarin, who consolidated his position as the controlling genius of France between the years 1661 and 1669. But the unquestionable portraits of Colbert engraved by Nanteuil hardly agree with this identification.

Colls.: Possibly the picture called 'Colbert' (30½ × 24 in.) imported from France by Sir Robert Strange; Strange sale, 7 February 1771 (according to Lugt, *Répertoire des Catalogues de Ventes*, No. 1888, but the catalogues are undated and some copies give 1770 in MS.), No. 41; Sir Lawrence Dundas sale, by Greenwood, 30 May 1794 (34)—as from the Strange sale.

CLAUDE LORRAINE
(1600–82)

18. CLASSICAL LANDSCAPE WITH PASTORAL FIGURES

Canvas: 46½ × 58½ in. Indistinctly signed and dated. *Plate* VIII

Liber Veritatis (and Smith) No. 53.

The position of this composition in the *Liber Veritatis* would suggest a date in the 1640s, and Pietro Pescatore, for whom it was painted, died in Rome 18 August 1646 (G. J. Hoogewerff, *Bescheiden en Italië*, 1913, II, p. 603).

Colls.: Painted, according to Claude's *Liber Veritatis*, for Pietro Pescatore (i.e. Pieter Visscher), a banker from Ghent, who played a large part as a patron of art in the Flemish colony in Rome. It was probably bought by Francis, Marquess of Tavistock (see No. 48) when he was in Rome in 1762, and it is listed in the Inventory of his possessions after his death in 1767.

JEROME CUSTODIS
(*fl.* 1589)

19. ELIZABETH BRUGES (BRYDGES), LATER LADY KENNEDY (1575–1615)

Three-quarter length, standing, turned a little to the left: a white Maltese dog jumps up at her in the lower left corner, and

a white finch, clutching a rose spray, is painted against the background upper left.

Canvas, transferred from panel: 36¼ × 27½ in. Signed, in a flowing cursive script: *Hieronimo Custodis Antverpiensis | Fecit. 8ª. July 1589*, and inscribed: *AETATIS SVAE. 14 | ANNO DNI. 1589.* The sitter's name is also inscribed on a later painted label.

Elizabeth Bruges was the elder daughter of Giles Bruges, Lord Chandos, and sister to the wife of the fourth Earl of Bedford. She was Maid of Honour to Queen Elizabeth and at one time incurred the Queen's displeasure by attracting the attention of the Earl of Essex. Soon after the accession of James I she made an unhappy marriage with Sir John Kennedy of Barn Elms. There are two more portraits of her at Woburn and a group of Bruges portraits which came by inheritance to her sister. The bird and spray is probably an unexplained rebus and the significance of the jewel with *HW*, which she wears on her hair, is also a mystery.

Nothing is known of Custodis beyond the fact, deducible from his signature, that he came from Antwerp, and that his widow remarried in London in 1593. Two other signed portraits are known, both dated 1589—'Giles, Lord Chandos' at Woburn Abbey, and 'Sir John Parker' at Hampton Court.

AELBERT CUYP

(1620–91).

20. FISHERMEN ON THE FROZEN MAAS NEAR DORDRECHT

Plate 11b

Wood: 24 × 47½ in. Signed: *A. cuijp.*

Hofstede de Groot, 11, No. 733. A smaller variant of the composition (21 × 34½ in.), without the foreground group at the left, belonged to the late Mr. Lionel de Rothschild (de Groot No. 736).

Ex.: B.I. 1815 (24); 1843 (119).

Colls.: (Sir) George Scharf, *Catalogue of the Duke of Bedford's pictures at 81 Eaton Square*, 1878, p. 13 says that 'it is supposed to' have come from the Vander Linden van Slingelandt sale at Dordrecht in 1785; but it is not in the catalogue. It is more probably the picture of the same size in the Prince de Conti sale, Paris, 1779 (de Groot No. 738—but stated to be on canvas); conceivably also in M. Bryan sale, by Coxe, 10 May 1804 (65) bt. in (de Groot No. 739b). It was bought by the Duke of Bedford for 1,200 guineas before 1807, when it was engraved by James Fittler in Forster's *British Gallery*.

21. THE VALKHOF AT NIJMEGEN FROM ACROSS THE RIVER WAAL

Canvas: 43 × 66½ in. Signed: *A. cuijp.*

Hofstede de Groot, II, Nos. 175 and 175b. A smaller version of the same view (20 × 29 in.) with different foreground figures is at Indianapolis.
Ex.: B.I. 1818 (24): Manchester 1857 (710).
Colls.: Rt. Hon. Richard Rigby sale, second day, 9 January 1789, part ii (16) bt. Holland for the Duke of Bedford.

22. AN OPEN RIVER VALLEY WITH THE ARTIST SKETCHING

Wood: 19 × 32½ in. Signed: *A. cuijp.*

Hofstede de Groot, II, No. 72, who identifies the distant scene with the Elterberg, Hoch and Nieder Elten.
Ex.: B.I. 1818 (120); 1832 (35); 1855 (4).
Colls.: John Bertels sale, 8 April 1775 (43) as 'Environs of Cleve': Rt. Hon. Richard Rigby sale, second day, 9 January 1789, part ii (6) bt. Holland for the Duke of Bedford. Bought in at the Duke of Bedford sale in 1827.

Ascribed to
AELBERT CUYP
(1620–91)

23. PORTRAIT OF A YOUTH

Wood: 36 × 27½ in. An old, but not contemporary, inscription: *Rembrandt / 1649* has been effaced in the bottom left corner.

Hitherto catalogued as a self-portrait by Cuyp, but the identity of the sitter was doubted both by Waagen (*Works of Art and Artists in England*, 1838, III, p. 341) and by Hofstede de Groot, II, No. 73, both of whom accept the attribution to Cuyp.
This fine portrait shows, both in style and technique, the direct influence of Rembrandt, which is never to be found in Cuyp. It is nearly related to the early work of Barend Fabritius (1624–73), such as the 'Portrait of a Youth' of 1650 at Frankfurt, which has been considered a self-portrait (W. R. Valentiner, *Art Bulletin*, XIV (1932), p. 235).

Ascribed to

SIR ANTHONY VAN DYCK

(1599–1641)

24. A FANCY PORTRAIT OF ALBERT DÜRER (1471–1528)

A bust in a marbled feigned oval, turned half to left.

Canvas: 29¼ × 23¾ in.

Originally catalogued as a self-portrait by Rubens, but the 1890 catalogue (I.i. p. 95) pointed out that the sitter bore a resemblance to Dürer, and there can be no doubt that it is a seventeenth-century painting intended to represent Dürer. On grounds of style it seems more likely to be by Van Dyck than by Rubens.

This picture can be seen hanging on the wall of Cornelis van der Geest's house in the picture signed by W. van Haecht and dated 1628 (now in the Van Berg collection, U.S.A.) which shows a 'Visit by the Archduke Albert and Archduchess to the picture gallery of Cornelis van der Geest' (see Catalogue of the Exhibition of Flemish and Belgian Art, R.A. 1927, No. 298, with bibliography).

The pattern and likeness are based, with considerable variations, on the portrait of Dürer painted at Antwerp in 1520 by Tommaso Vincidor, a follower of Raphael (see F. Filippini, *Bolletino d'Arte*, 1928–9, pp. 309 ff.). This is now only known from the engravings by Andreas Stock and others; in Van Dyck's day it was possibly in Rome.

SIR ANTHONY VAN DYCK

(1599–1641)

25. 'DANIEL MYTENS AND HIS WIFE' *Plate* VI

Canvas: 48½ × 60 in. The artist seems to have begun the picture on a smaller canvas and later enlarged it.

Smith, III (1831), No. 764.

There are some difficulties about the identification of the sitters. The painting is one of the most superlative examples of Van Dyck's second Antwerp style, i.e. painted between 1627 and his arrival in England in 1632. Daniel Mytens, who was Court Painter to Charles I before Van Dyck's arrival, was not in the Low Countries between 1626 and about 1631, he is not known to have visited Antwerp, and his wife appears to have left England for Holland before Van Dyck's arrival in London. It is probable that the name of Mytens has been attached to this picture on account of the similarity (but not identity) of

pose with the man in Paulus Pontius's engraving after a lost portrait by Van Dyck, of which impressions are variously lettered as Daniel or 'Isaac' Mytens.

26. AUBERT LEMIRE (1573–1640)

Three-quarter length, turned half to left, and seated at a table on which are a clock, a classical bust, and documents.

Canvas: 47 × 41 in.

Smith, III, No. 540.

The identification is documented by the engraving (in reverse) by Paulus Pontius, which cuts the design all round and omits several of the accessories. The picture dates from Van Dyck's second Antwerp period (1627–32) and shows, in its pattern, the influence of Venetian painting.

Lemire (better known in the Latinized form of his name, Aubertus Miraeus) was a native of Brussels who became Dean of the Cathedral of Antwerp in 1624. He was also almoner and librarian to the Archduke Albert, Governor of the Netherlands. He was the friend and biographer of Justus Lipsius, and was also the author of various historical works.

Ex.: B.I. 1819 (109).

27. JAN SNELLINCK (1549–1638)

Wood, oval: 24¼ × 19¼ in.

On the back is a Guild Mark and an old, but not contemporary, inscription: *IOANNES SNELLINCX | Pictor Humanarum Figurarum Antverpiae | Ant. Van Dyck pinx^t 1621*. The first part of this inscription is identical with that beneath Van Dyck's etching of quite a different portrait of Snellinck, which seems, however, to represent the same sitter. The date 1621 may well be correct.

Snellinck was a well-known painter of battle pictures, who came from Malines, but worked mainly at Antwerp. A portrait of him by Van Dyck is said to have been placed over his tomb in St. George's Church at Antwerp (Smith, No. 22). The church was demolished in 1797 and the oval form and the fact that it is on panel might suggest the identity of the Woburn picture with this. The Woburn picture cannot, however, date as late as 1638.

28. A NOBLEMAN

Plate V

Canvas: 89½ × 54½ in.

Smith, No. 324.

It has been called the first Duke of Newcastle, whom it does not resemble. The costume and temper (as well as the origin) of the picture point to a foreign sitter. It was probably painted abroad about 1640.

Plate I

FRANS HALS: Portrait of a Gentleman (35)

Plate IIa ANTONIO CANALETTO: The Bucintoro at the Piazzetta (15)

Plate IIb AELBERT CUYP: Fishermen on the frozen Maas near Dordrecht (20)

Plate III

JAN STEEN: Twelfth Night Feast ('Le Roi Boit') (50)

Plate IV SIR ANTHONY VAN DYCK: Ann, Countess of Bedford (29)

Plate V SIR ANTHONY VAN DYCK: A Nobleman (28)

Plate VI

SIR ANTHONY VAN DYCK: 'Daniel Mytens and his Wife' (25)

Plate VII THOMAS GAINSBOROUGH: Landscape with a Woodcutter Courting a Milkmaid (33)

Plate VIII

CLAUDE LORRAINE: Classical Landscape with Pastoral Figures (18)

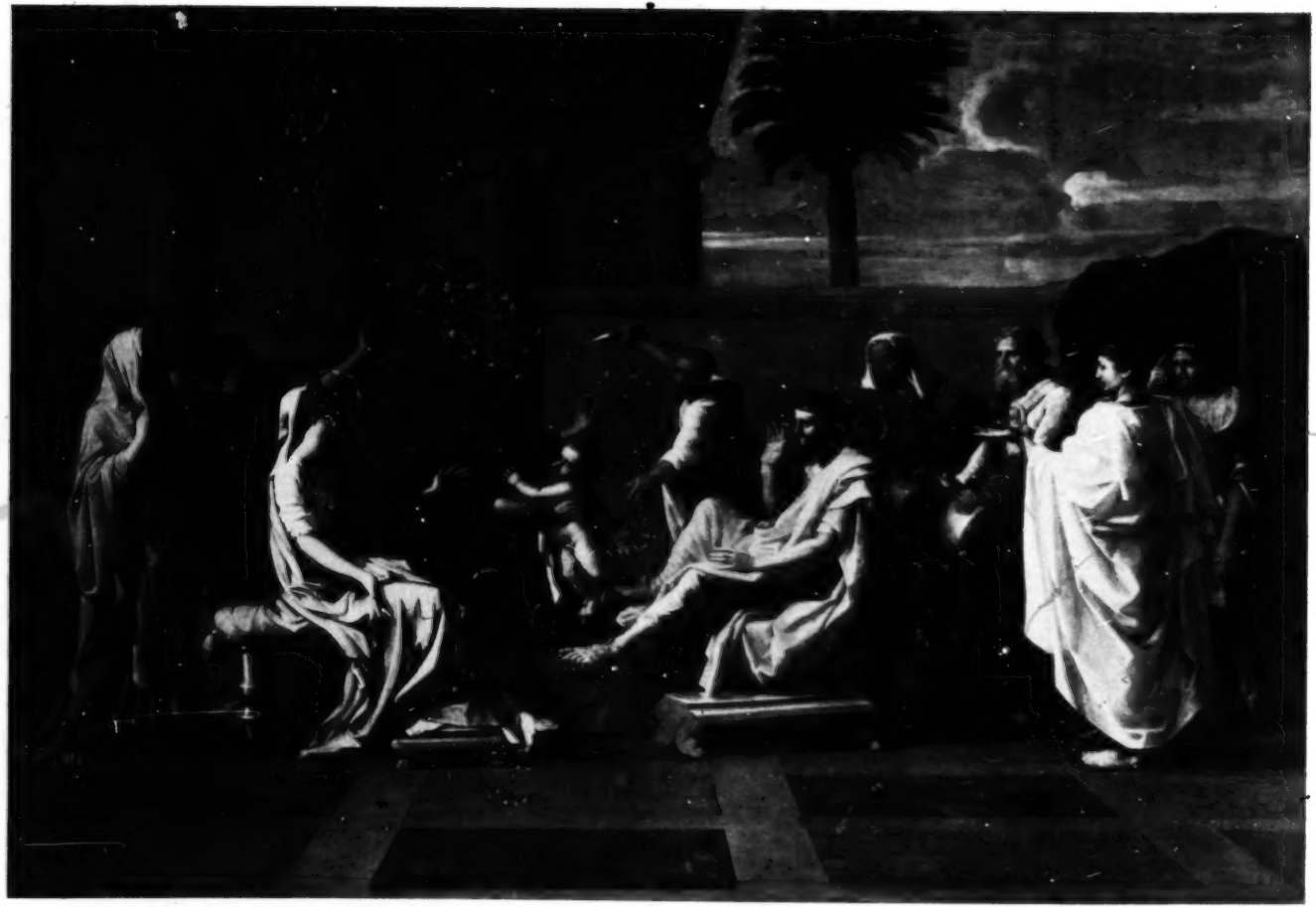

Plate IX

NICOLAS POUSSIN: The Child Moses Trampling on Pharaoh's Crown (42)

Plate X SIR JOSHUA REYNOLDS: Elizabeth, Marchioness of Tavistock, Decorating a Statue of Hymen with Flowers (47)

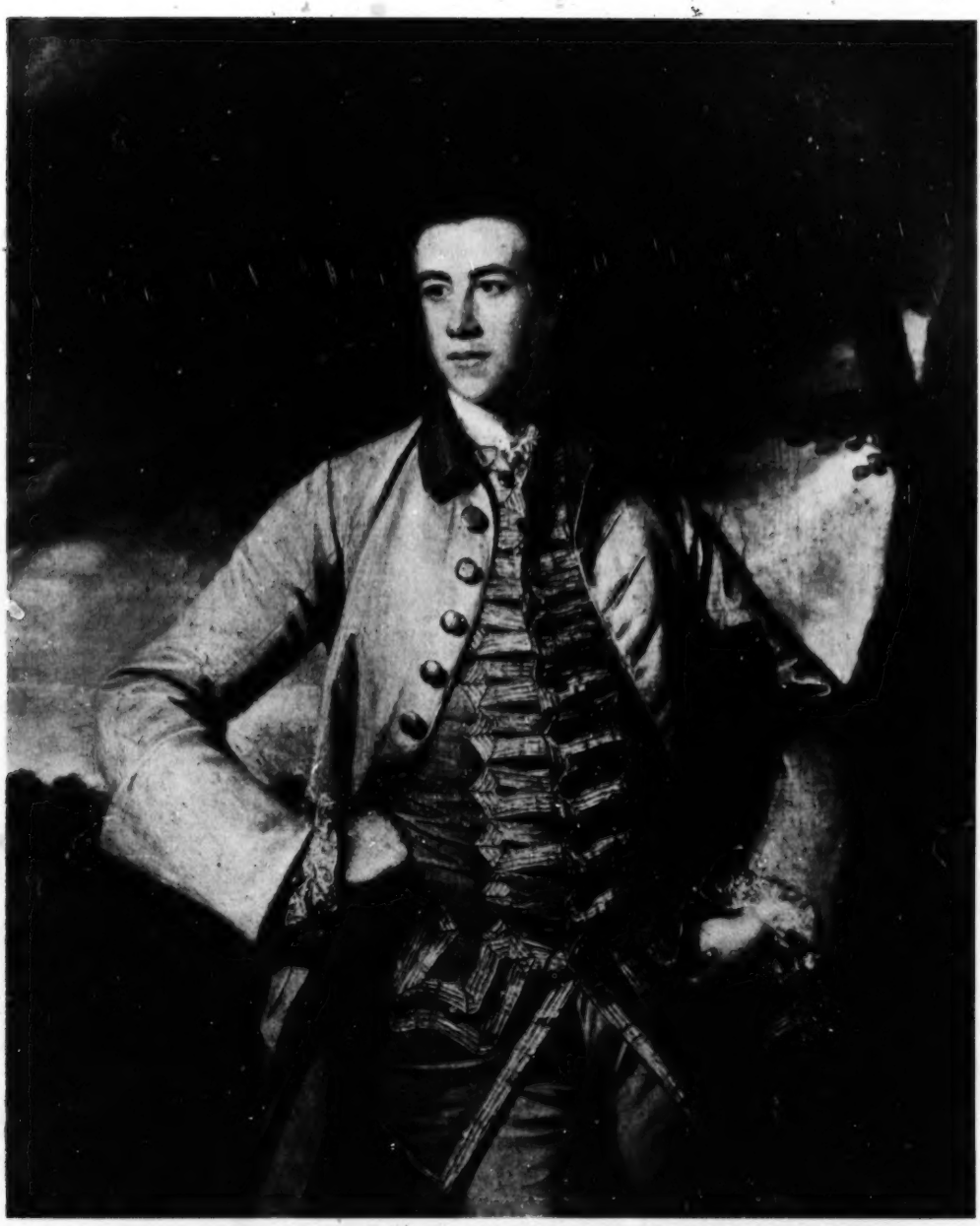

Plate XI SIR JOSHUA REYNOLDS: Francis, Marquess of Tavistock (48)

Plate XII . THOMAS GAINSBOROUGH: Elizabeth, Duchess of Grafton (30)

Colls.: Cardinal Mazarin (probably No. 1269 of the 1661 Inventory—'Marquis d'Entragues, figure grande debout prez une colonne, habillée de noir, appuyée sur une canne', 6 ft. 9 in. × 4 ft. 2 in.); bt. by the Regent (1727 Palais Royal Catalogue p. 71, as unnamed sitter); imported into England with the Flemish part of the Orléans collection; Orléans Exhibition, London, April–June 1793 (92): 'Whole length portrait of a man holding a letter', when it was acquired by the Duke of Bedford.

29. ANN, COUNTESS OF BEDFORD (1620–84) *Plate* IV

Canvas: 85 × 51¼ in.

Smith, No. 502. A different half-length portrait of her is at Petworth, of which there is a copy by Simon Stone at Woburn. A three-quarter length version of the Woburn picture was in the Sedelmeyer sale, Paris, 1907, as the 'Countess of Devon'.

Daughter of Robert Carr, Earl of Somerset, and Frances Howard, divorced wife of the Earl of Essex, this gentle and gracious lady inherited none of the energetic vices of her parents. This was the only portrait at Woburn admired by Sarah, Duchess of Marlborough, and she asked that the pose, dress, and neck should be copied from it by Whood for his portrait of her granddaughter, Diana, Duchess of Bedford (Gladys Scott Thomson, *Letters of a Grandmother*, p. 118).

It was painted probably on her marriage, in 1637, with William, fifth Earl of Bedford, who was created Duke of Bedford in 1694, after her death. The companion portrait of her husband at Woburn is dated 1636.

Ex.: B.I. 1815 (86).

THOMAS GAINSBOROUGH
(1727–88)

30. ELIZABETH, DUCHESS OF GRAFTON (1745–1822)

Bust, in a feigned oval, turned half to right. *Plate* XII

Canvas: 30 × 25 in.

Daughter of the Very Rev. Sir Richard Wrottesley, Bart., Dean of Worcester, and a niece of Gertrude, Duchess of Bedford. In 1769 she married, at Woburn Abbey, Henry, third Duke of Grafton, as his second wife.

A companion portrait of her elder sister, Mary, is also at Woburn Abbey: probably both were painted at Bath about 1764. A second Gainsborough portrait of her, of about the same date but with the head looking a little to the left, is in the Melbourne Gallery.

31. CAROLINE, DUCHESS OF MARLBOROUGH (1743–1811)

Bust, in a feigned oval, looking to left.

Canvas: 30 × 25 in.

Daughter of John, fourth Duke of Bedford, and Gertrude, his second Duchess (see No. 46). She married, 1762, George, third Duke of Marlborough.
Painted between the Reynolds of her of 1759 at Woburn Abbey, and the Reynolds of her with her first baby at Blenheim of 1764–5. Her parents were painted by Gainsborough at Bath in 1763–4, and this may date from the same period.

32. LANDSCAPE WITH A PEASANT AND HORSES

Canvas: 37¼ × 41¼ in. Signed: *T.G.*

Bought by the Duke of Bedford from the painter for fifteen guineas on 24 July 1755 (see Gladys Scott Thomson, *Burlington Magazine*, July 1950).
Ex.: B.I. 1817 (148); 1859 (159).

33. LANDSCAPE WITH A WOODCUTTER COURTING A MILKMAID

Plate VII

Canvas: 42¾ × 51 in. Signed: *TG* (in monogram). This form of signature is unparalleled in Gainsborough.

Bought by the Duke of Bedford from the painter for 21 guineas on 24 May 1755 as 'A Landscape for a chimney piece' (see Gladys Scott Thomson, *Burlington Magazine*, July 1950). This is the earliest record known of a landscape being sold by Gainsborough to a London patron.
A variant of this subject, of which the original is lost, although several copies survive, was engraved by Vivares as 'Rustic Courtship'. These pictures seem to have been a deliberate attempt by Gainsborough to produce an East Anglian equivalent to the contemporary French 'pastorals'.
Ex.: B.I. 1817 (134); 1859 (141).

JAN VAN GOYEN
(1596–1656)

34. RIVER SCENE WITH CATTLE AND BOATS

Wood: 20¼ × 27 in. Signed: *VG. 1650.*

Hofstede de Groot, VIII, No. 362.

FRANS HALS

(*c.* 1580–1666)

35. PORTRAIT OF A GENTLEMAN *Plate* 1

Canvas: 37 × 28½ in.

Traditionally a self-portrait, but this is doubted by Hofstede de Groot, III, No. 325, and it bears no resemblance to the presumed self-portrait in the Frick collection, New York. It is universally stated in the recent literature on Hals that this is dated 1635, but there is no trace of a date on the picture. This statement is taken, in fact, from the 1890 Catalogue, where it is said to have been etched by W. Unger with the inscription *Aet. suae 50 / Ano. 1635*. This is a misunderstanding, since Unger's etching is really from the closely similar picture, so dated, in the Lyonel Straus collection, New York (see W. R. Valentiner, *F. Hals*, 1923, Pl. 150).

GAVIN HAMILTON

(1723–98)

36. MARIA, COUNTESS OF COVENTRY (1732–60) AS VENUS

Half length, looking to left; across her lap a Cupid is drowsily thrumming a guitar.

Canvas: 32 × 26½ in.

Probably it is deliberately 'unfinished' in order to give the picture an air of Correggio.

The two beautiful Gunning sisters, portionless daughters of a barrister of respectable family, created a great stir on their settling in London in 1751, making by their beauty 'more noise than any of their predecessors since the days of Helen' (Horace Walpole). In 1752 Maria married George William, sixth Earl of Coventry, but she died of consumption in 1760. Her younger sister, Elizabeth, became successively Duchess of Hamilton and Argyll. For an account of both sisters see Constance, Lady Russell, *Three Generations of Beautiful Women*, 1904, pp. 95–137. Gavin Hamilton painted full lengths of both sisters about 1753.

Ascribed to

JOHN HAYLS or SIR PETER LELY

(*d.* 1679) (1618–80)

37. LADY ANNE RUSSELL (1650–57) AND LADY DIANA RUSSELL (1651–1701)

Two squat full-length figures in a wood; a negro servant behind, to right, with a basket of roses; a spaniel lower left.

Canvas: 56¼ × 42¼ in.

Daughters of William, fifth Earl and first Duke of Bedford. It must have been painted about 1655–6, as Lady Anne died, it is said, from eating poisonous berries, in October 1657. Lady Diana married (1) 1667 Sir Greville Verney (*d.* 1668); (2) 1675, as his third wife, William, Lord Alington (*d.* 1684–5). Hitherto generally catalogued as by Lely, but the 1727 list of portraits at Woburn (Walpole Society, Vertue MSS., II, p. 40), in which the writer says, 'I have added the names of some masters upon the Authority of some who pass for judges of painting', gives it as 'perhaps not Vandyke but . . . Hales'. This has led Mr. Collins Baker, *Lely and the Stuart Portrait Painters*, I, p. 134, to take this picture as a pivotal point for his reconstruction of Hayls. It does not, however, agree with the little that is otherwise known of Hayls and the 1890 Woburn Catalogue very accurately says that the picture exhibits 'a remarkable combination of the two styles of Van Dyck and Sir Peter Lely'. The painter is best considered as unidentified.

WILLIAM HOGARTH

(1697–1764)

38. PORTRAIT OF THE PAINTER

Bust, half to left, holding a clay pipe.

Canvas: originally 29¼ × 24¼ in.; enlarged by a later hand to 34 × 27 in.

On the back is an inscription copied from the original on to the relining canvas: *This Portrait of Mr. Hogarth was made me a present of by him in friendly return for a Tobacco Box I gave him. Sm. Graves. Chiswick 29'th Decbr. 1761.* It is a late work, probably painted between 1755 and 1761.

HANS HOLBEIN
(1497–1543)

39. QUEEN JANE SEYMOUR (1509?–37)

Wood: 40¼ × 31¼ in.

The third Queen of Henry VIII and mother of Edward VI. This picture was probably in possession of the first Earl of Bedford, who was closely associated with the Queen's Household (Gladys Scott Thomson, *Life in a Noble Household*, p. 285).

Holbein's original drawing is at Windsor (K. T. Parker's Catalogue No. 39) and dates 1536–7; his undoubted original painting is the smaller panel at Vienna, which has a cast shadow to the left, is cut much closer at the sides, and has a bust less stylized and more consonant with the human form. The Woburn version seems to derive from the original drawing and to have been executed in Holbein's studio.

When seen by Horace Walpole *c.* 1751 the label was inscribed 'Anne Boleyn', but this was later corrected.

Ex.: Manchester 1857 (50); Agnew's *Kings and Queens Exhibition* 1935 (38).

SIR THOMAS LAWRENCE
(1769–1830)

40. 'MISS SIDDONS'

Canvas (framed as oval): 30 × 25 in.

The canvas shows clearly that the head was completed some time before the rest of the picture was painted, and there is a mezzotint by George Clint, giving no sitter's name, which shows the head alone completed and the rest only broadly sketched in, with a different arrangement of the left arm.

The identity of the sitter is not easy to establish. It was exhibited by the Duke of Bedford at the memorial exhibition after Lawrence's death, at the British Institution, 1830 (73) as *Miss Siddons*. This provoked a letter from Cecilia Siddons, dated 2 June 1830, to Keightley (Lawrence's executor) in which she says 'that neither of Mrs. Siddons's daughters ever sat to Sir T. Lawrence for an oil picture' and 'none of the family recollect to have heard that he painted one from memory'. She also denies that there is 'the slightest resemblance in feature or expression to any of Mrs. Siddons's daughters' (Archives of National Portrait Gallery). But it may well be that the lady protests too much and the mezzotint is usually catalogued as Maria Siddons (1779–98). Lawrence fell in

love successively with the elder daughter of the famous actress, Sally (1775–1803), and with her sister, Maria, and Maria extracted a promise from Sally on her death-bed that Sally would never marry Lawrence. This caused endless unhappiness and Lawrence never drew either sister after 1797.
Sir William Armstrong, *Lawrence*, 1913, p. 163, who catalogues the mezzotint as Maria and the Woburn picture as Sally, mentions that the copy of the mezzotint in the Gott collection (i.e. Bishop of Truro sale, 28 March 1905, lot 62) was pencilled 'Mrs. Jessop'. As many of the Gott engravings were presentation copies from Lawrence, this deserves consideration, but Mrs. Jessop is not otherwise known.

PAULUS POTTER
(1625–54)

41. A HERDSMAN'S FAMILY, WITH CATTLE AT PASTURE

Canvas: 32½ × 38¾ in. Signed: *Paulus Potter. F: 1651.*

See Hofstede de Groot, IV, No. 118; an identical picture, but without the four small birds distributed over the sky, is in the Rijksmuseum, Amsterdam.
Ex.: B.I. 1815 (111); 1824 (52); 1843 (114); 1852 (55).
Colls.: Bryan sale, 19 May 1798 (58) bt. in at 1,100 guineas; later purchased by the Duke of Bedford.

NICOLAS POUSSIN
(1594–1665)

42. THE CHILD MOSES TRAMPLING ON PHARAOH'S CROWN *Plate* IX

Canvas: 39 × 56 in.

Smith, No. 19: Grautoff, No. 111 (as later than the Louvre version). There are copies in the Museums of Montpellier, Bernay, etc.
The subject, a rare one, is taken from Josephus, *Antiquitates*, II, 9, 7. Thermutis, the Princess of Egypt, intervened to save the child Moses from the punishment of death for his indiscretion in trampling on the crown. Poussin painted the subject twice. This is probably the earlier design, painted about 1643 (see W. Friedländer, *The drawings of Nicholas Poussin*, I (1939), p. 7), and is slightly less compact than the second version which was painted for Cardinal Massimi and is now in the Louvre.
Ex.: B.I. 1818 (4).

Colls.: Louis-Henri de Loménie, Comte de Brienne, Paris, 1662; Cotteblanche, 1665; Marquis de Seignelay (*d.* 1690); Duc d'Orléans (1727 Catalogue, p. 326); imported to England with the Orléans pictures in 1798 (Bryan's 1798 Exhibition, No. 46); Anon. (=Buchanan) sale, 21 June 1811 (41); acquired by the Duke of Bedford before 1818.

43. BATHSHEBA SPIED ON BY KING DAVID

Canvas: 40½ × 60½ in.

Smith, No. 41; Grautoff, No. 49, as 1633–4.
Related in date to the *Rinaldo and Armida* at Kedleston, both of which are probably from the 1630s. The figure of Bathsheba is taken from the Aphrodite of Cnidos, of which the Vatican version was discovered in the sixteenth century.
Colls.: With de la Roque, Paris, 1745; Duc d'Orléans 1749, but sold before the collection was imported into England in 1798; Robit sale, Paris, 11–18 May 1801 (90) bt. Bryan; Bryan's exhibition of the Robit pictures, London, 1801–2 (8); bt. by the Duke of Bedford. Bought in at the Duke of Bedford sale in 1827.

SIR JOSHUA REYNOLDS
(1723–92)

44. LADY CAROLINE KEPPEL (1737–69)

Canvas: 30 × 25 in.

Daughter of William Anne, second Earl of Albemarle. She made what her family considered a *mésalliance* when she married, in 1759, Robert Adair, the 'Robin Adair' of the song she is said to have written while her family still forbade the marriage. She was sister to Elizabeth, Marchioness of Tavistock (see No. 47), whom she accompanied to Lisbon in her last illness, following her to the grave a year later. Her brother, later Viscount Keppel, was one of Reynolds's first important friends and patrons, and this is probably the earliest Reynolds portrait of one of Keppel's sisters.
Probably the portrait for which she was sitting in 1755; a later portrait, to be connected with the sittings of 1757 and 1759, now belongs to the Earl of Iveagh.

45. PETER, FIRST EARL LUDLOW (1730–1803)

Canvas: 94½ × 58 in.

Peter Ludlow of Ardsallagh, Co. Meath, created Baron Ludlow in 1755, and Earl Ludlow in 1760. He is dressed in a white Hussar or Hungarian costume,

found in other portraits of this period, the significance of which is not known. Sittings are recorded for both Lord Ludlow and the dog in 1755, and Lord Ludlow also sat in 1758, perhaps for some modification of the head.

This is one of Reynolds's early experiments in the Venetian style. For the compositional formula, which was exploited by Titian, Van Dyck and Velazquez, see F. Saxl and R. Wittkower, *British Art and the Mediterranean*, 1948, Ch. 52.

Colls.: The title of Ludlow became extinct at the death of the third Earl in 1842; he devised his estates to Lord John Russell (later Earl Russell). The picture was acquired by the seventh Duke of Bedford about 1856.

46. GERTRUDE, DUCHESS OF BEDFORD (1715–94)

Canvas: 50½ × 40 in.

Lady Gertrude Leveson-Gower, daughter of the first Earl Gower; she married, 1737 (as his second wife), John, fourth Duke of Bedford (1710–71). She was mother of Francis, Marquess of Tavistock (see No. 48) and ruled at Woburn during her grandson's long minority.

Reynolds's receipt from the Duchess, for three half-length pictures (sitters unspecified) for 120 guineas, is dated 19 September 1759. It was possibly for this, another picture of the same sitter in robes, and perhaps for No. 48. The sittings for this may have been as early as 1756.

47. ELIZABETH, MARCHIONESS OF TAVISTOCK (1739–68) DECORATING A STATUE OF HYMEN WITH FLOWERS

Canvas: 94 × 58½ in. *Plate* X

Lady Elizabeth Keppel (sister to No. 44), daughter of the second Earl of Albemarle, married in 1764 Francis, Marquess of Tavistock, whose sudden death she survived only one year. She is here shown in the dress she wore as one of the bridesmaids at the marriage of Queen Charlotte in 1761, to which the statue of the God of Marriage, and the verses from Catullus, LXI, on its base, refer. For the classical motive and its significance, see E. H. Gombrich, *Burlington Magazine*, LXXX (February 1942), p. 43. The dress was the work of Peter Toms (E. Edwards, *Anecdotes of Painters*, 1808, p. 54). It is inscribed in error 'Elizabeth, Countess of Albemarle, Daughter of Admiral Keppel. 1761.'

Engraved by E. Fisher, 1761.

Ex.: Society of Artists, 1762 (87); B.I. 1813 (22).

Coll.: Painted for her father, the Earl of Albemarle; it was presented to the Duke of Bedford by the fourth Earl of Albemarle (*d.* 1849).

48. FRANCIS, MARQUESS OF TAVISTOCK (1739–67)

Canvas: 50×40 in. *Plate* XI

Son of the fourth, and father of the fifth Duke of Bedford; he married, in 1764, Lady Elizabeth Keppel (see No. 47). He is shown in the costume of the Dunstable Hunt, and it was while hunting near Dunstable that he met with the accident from which he died. He was the probable purchaser of the Claude (No. 18).

To judge from the evidence of the canvas, Reynolds began this as a head-size portrait and then enlarged the canvas, as he was painting it, to a half length. It is inscribed with the sitter's name and the date 1759, so that it may be one of the three half lengths for which there is a receipt dated 19 September 1759 (see No. 46). Sittings are only recorded for 1765 and 1766, which must be for the seated portrait in red (engraved in 1767) of which the original seems to be at Blenheim, and two repetitions at Woburn.

49. PORTRAIT OF THE PAINTER

Canvas: 24¼×18¼ in.

A broadly handled, sketchy work, perhaps painted on a piece of canvas discarded from another picture. It seems to belong to an intermediate phase, between the picture of 1766 in possession of the Dilettanti Society, and the 1773 portraits in academic robes (Althorp and elsewhere). It may probably be dated about 1770.

JAN STEEN
(1626–79)

50. TWELFTH NIGHT FEAST ('LE ROI BOIT') *Plate* III

Wood: 23¼×23 in.

Hofstede de Groot, 1, No. 497.

On the back are the initials *LVL*, and a seal of a shield with two bends chequy on a plain ground.

Apparently bt. in at the Duke of Bedford sale, 1827.

DAVID TENIERS
(1610–90)

51. A VILLAGE FEAST

Canvas: 34¼×48 in. Signed: *David Teniers F. Aº. 1646.*

Smith, No. 137, and Supplement, No. 65.

A famous Teniers in the eighteenth century, known as 'Le Teniers aux Chaudrons' (the Teniers with the cauldrons), or 'Fête aux Chaudrons'. An identical picture of the same size, but signed and dated 1643, is in the National Gallery (952). The artist and his family, with his little boy, appear in the left foreground.

Ex.: B.I. 1815 (97); 1835 (54); 1843 (118); 1853 (17).

Colls.: In the Gaignat sale, Paris, 14–22 January 1769; later in the collection of M. d'Arveley, who bequeathed it to de Calonne; C. A. de Calonne sale, London, by Skinner and Dyke, fourth day, 28 March 1795 (93) bt. for the Duke of Bedford for 700 guineas.

52. A VILLAGE FESTIVAL IN FRONT OF AN INN

Canvas: 31½ × 42½ in. Signed: *D. TENIERS FEC.* The date 1675 appears on a barrel.

Smith, No. 683.

Bought in at the Duke of Bedford sale, 1827.

RICHARD WILSON
(1714–82)

53. A VIEW OF HOUGHTON HOUSE.

Canvas: 39¾ × 50 in.

Exhibited at the R.A. 1771 (223), 'A view of Houghton, the seat of the late Marquess of Tavistock, in Bedfordshire'. Wilson may have had in mind such a picture by Ruisdael as the 'Castle of Bentheim' in the Beit collection.

Houghton was variously said to have been built by Sir Philip Sidney or by Lord Bruce of Kinloss; it descended from the latter to the Earl of Ailesbury, from whom it was bought by the Duke of Bedford as a country house for Lord Tavistock (see No. 48) on his marriage. It was 'beautifully situated on the brow of a high hill commanding the Vale of Bedfordshire'; Lord Tavistock 'had taken great affection to this seat: and laid out much money to repair and new glaze it entirely, but died before he had gone any further' (Horace Walpole in 1771, in *Walpole Society*, XVI (1927–8), p. 69).

Ex.: probably B.I. 1817 (139).

54. A VIEW OF WOBURN ABBEY

Canvas: 32¼ × 52 in.

The house is shown before the new front was built by John, Duke of Bedford, in 1759 and the picture may perhaps have been intended as a record of the house in its earlier condition. It was presumably painted between Wilson's return from Italy in 1756 and 1759.

The prospect has been much romanticized: the piece of water in the foreground has been magnified into a lake, and the wooded slopes behind the house made steeper and more picturesque. The distant prospect of hills to the right is a memory of Italy, and pure invention.

PRINTED AT THE CURWEN PRESS, PLAISTOW, E.13